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## ART AND PROGRESS

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### THE MAGAZINE

With this issue, ART AND PROGRESS enters upon a second year. As magazines go it is still in its infancy, but it has proved a precocious child. It has traveled far and has found its way into many homes. Best of all it has been given a kindly welcome and made good friends—friends who have held out a strong hand more than once and helped it over hard places. There have been those who have given of their means, and there have been others who have made contributions, of no less value, in time, thought, and talent. To all of these we would express our grateful appreciation. No very large promises were made for the magazine at the outset,

but those which were made we believe have been fulfilled. A professional standard has been upheld, and a few more pages have been added. The form is still unpretentious, but the aim has not been to rival sumptuous art publications. ART AND PROGRESS is the official organ of the American Federation of Arts, a national organization, which recognizes art as a factor in everyday life. Its object is to widen boundaries and to lengthen vistas. While upholding a professional standard it is a magazine for laymen as well as for artists and connoisseurs. It purposed to cover the entire field of art, and in this it occupies a unique position. It will, as time goes on, and means permit, be more profusely illustrated, but it will hope not to degenerate into a mere picture book, but rather to continue to be a magazine worth reading. Some notable contributions are promised for the coming year, and effort will be constantly made to increase the value of the publication, while retaining its individuality. To do this will require not only the help of those who are specially interested in the movement which the magazine represents, but the good wishes of its readers. It is a co-operative work, and through co-operation alone can be made permanently successful.

### CONCERNING EXHIBITIONS

There are two viewpoints from which to regard exhibitions—the viewpoint of the artist and the viewpoint of the public. The annual exhibitions of artists' organizations are, or should be, yearly reports, pictorially rendered. They should represent the current output from the studios, and primarily afford opportunity to note the tendencies of the day. They should furnish, furthermore, a means whereby the artists would be able to adjudge their own strength by having their work brought into comparison with that of others; and lastly, they should afford a chance through which, in a dignified manner, the work of contemporary artists could be brought to the attention of the public—in other words brought to market. All this it is to be assumed they

are. But on the other hand quite different are the exhibitions set forth in public buildings, museums, libraries, and the like for the specific benefit of the masses of people. These must be essentially educative; they must uphold a high standard because they are establishing values. It is never wise to set forth raw material when a decision is wanted on a product. There is no great work of art which does not demonstrate its value universally. The judgment of the public in the long run can be depended upon almost always, but it may at times be bewildered and misled. The object of museums and public institutions is to educate, that is to assume authority and to guarantee guidance to those who seek it. To be sure none is infallible, but merit in art as in other things is not utterly an indeterminate quantity. It is from the viewpoint of the public that the American Federation of Arts is sending out traveling exhibitions to various parts of the country believing that by so doing it is profiting not only the public but the artists. Appreciation of art is built on knowledge and is itself essential to production. When American artists can be assured of an appreciative public then American art will be comparable with the great art of the world—the art of which nations boast and through which they live in remembrance.

## NOTES

A NEW  
KNOXVILLE      The Knoxville, Tenn.,  
of the year 1910 is not  
the Knoxville of a year  
ago. It is a clean, beautiful city, made  
so by the united efforts of the individual  
property owners. A process of evolution  
toward the beautiful has been going  
on for several years, but not until this  
year has the flower of civic beauty blos-  
somed. Knoxville needed, as other  
communities have needed, some great un-  
dertaking to awaken its people to the  
duty they owed themselves in a big for-  
ward step towards municipal efficiency,  
healthfulness, beauty, and happiness.  
Knoxville found its inspiration in the

Appalachian Exposition, created, fos-  
tered and promoted by its business men.  
To receive and entertain hosts of visi-  
tors and to impress them with the ad-  
vantages of Knoxville as a center of com-  
mercial activity and at the same time  
a delightful home center, it was neces-  
sary that the "house be made ready."  
Who more quick to realize that need  
or more capable to direct the house-  
cleaning than the women of Knoxville?  
To their zeal must be credited the pres-  
ent beautiful aspect of the city. And  
it has been accomplished in a remarkably  
short time. Only last spring the Knox-  
ville City Beautiful League was organ-  
ized as a parent society, headed by Mrs.  
Lawrence D. Tyson, who made her  
beautiful home the headquarters for a  
movement that speedily resulted in the  
organization of subsidiary societies in  
all of the ten wards, each headed by a  
competent chairman, and assisted by en-  
thusiastic workers. Clean-up days were  
designated, and such cleanings! The  
litter of one yard was not dumped on  
to the nearest vacant lot—it was hauled  
away to the far outskirts of the city.  
Competitions for home and yard adorn-  
ment were started, the awards to go to  
the ward or district that made the best  
showing.

In recognition of the work of the City  
Beautiful League it was given the place  
of honor on a program of two weeks of  
special events, under the direction of the  
Board of Women Managers of the Ex-  
position, and the first day of that Con-  
gress—September 24th—was designat-  
ed as "City Beautiful Day," and placed  
in charge of the City Beautiful League.  
Representatives from other cities were  
invited to attend and participate; the  
day was devoted to a retrospect of  
things done and consideration of larger  
things to be done. At an evening ses-  
sion at the Fair Grounds well-known  
speakers addressed a public gathering,  
among them being Richard B. Watrous,  
Secretary of the American Civic Asso-  
ciation of Washington. The finale of  
the meeting was the awarding of the  
cash prize of the Board of Trade. The  
results had been so uniformly excellent